

PAINTING
SCULPTURE
APPLIED ART

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ANTIQUES
RARE BOOKS
ART AUCTIONS

Imaginative Pictures by Martin Borgord, American Sculptor-Painter, Show Latest Phase of His Talent



"DAY DREAMS"

By MARTIN BORGORD



"NYMPH AND FAUN"

By MARTIN BORGORD



"SILVERY NIGHT"

By MARTIN BORGORD

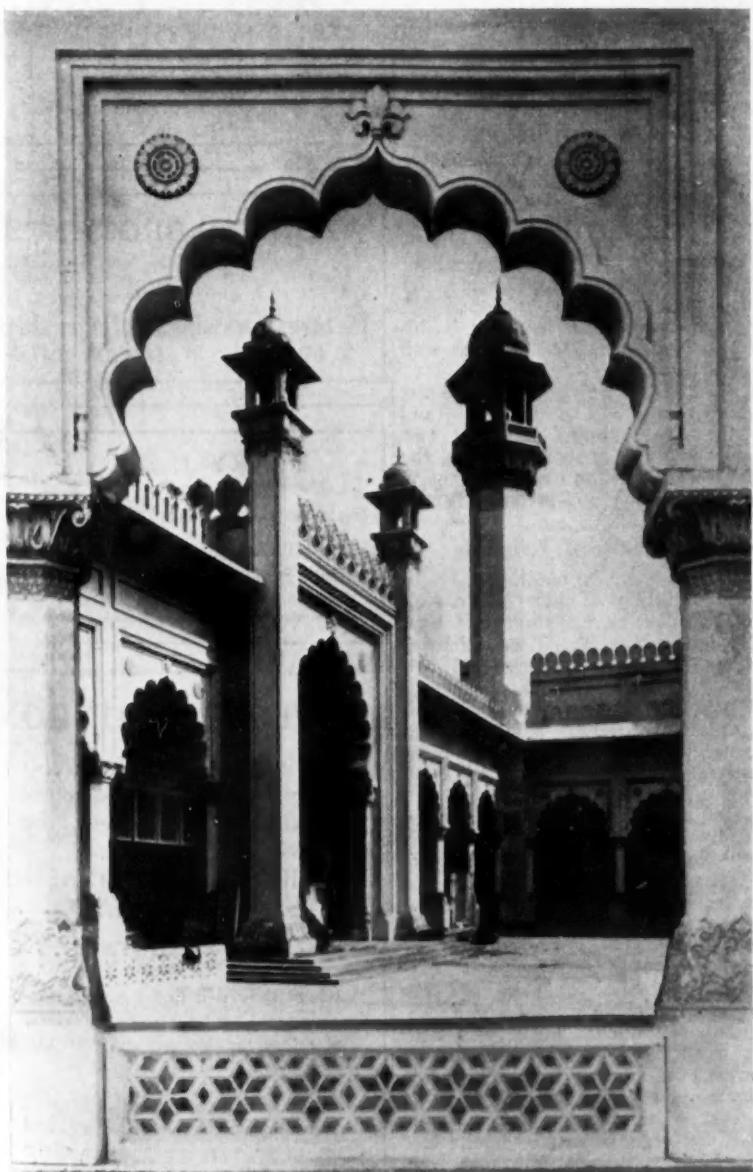
The three paintings above reproduced, typical of the latest phase of the artist's talent, form part of an exhibition of the whole of Martin Borgord's works which is taking place in Paris at the present moment at the Galerie de Marsan.

The Art News to Publish Supplement on the Art of the British Empire Exhibition

The British Empire Exhibition is now in full swing at Wembley, a suburb of London, and visitors from all parts of the globe are flocking there to see the display of industries and arts from all sections of the British world. In recognition of the widespread interest in this event, THE ART NEWS will publish, on Saturday, May 31, a special "Wembley Supplement," which will comprise much interesting matter concerning the art of the exposition. The articles will be provided by Louise Gordon-Stables, London correspondent of THE ART NEWS.

Messrs. Young and Taylor Sail

Howard Young, accompanied by his nephew, Francis Taylor, of the Howard Young Galleries, sail for England on the *Majestic* today for a two-months' visit in Europe. After attending the principal art auction sales in both London and Paris, Mr. Young and Mr. Taylor are to go to The Hague and then take a holiday tour on the Continent. They will return to New York by the end of July.



INNER COURT OF THE INDIAN PAVILION AT THE BRITISH EMPIRE EXHIBITION
Designed by White, Allom & Co., Hanover Square, London

INDIANA KLAN TRIES TO BAR A PAINTING

Objects to Its Being Placed in a School Because It Shows St. Francis' Church — Loves Fight

INDIANAPOLIS—The Ku Klux Klan tried to interfere in a drive sponsored by club women of Cambridge City for the purchase of a large decorative landscape entitled "San Francesca," painted by Randolph La Salle Coats, from a sketch made in Italy summer before last.

The Klan objected to the placing in the public schools of a picture of the Church of St. Francis of Assisi, notwithstanding the fact that the five-foot canvas was largely landscape, with only a few inches of space given to the church, and members gathered in a body the night before the drive and gave warning that if the painting on display in the window of the public library should be bought, it would disappear. Women from the Parent-Teachers Association, the Helen Hunt Club, and the Friday Night Club comprised the picture committee.

Men who are anti-Klan in sentiment took the places of these women on the committee and put the drive through on the day arranged. The purchase price was over-subscribed in a few hours and the painting will be hung in the entrance hall in the new Lincoln High School building.

Feeling ran high in the little Indiana town over the fight for and against the "picture with a Catholic church in it." Even the school children took their stand. One small boy told his father that he couldn't raise any money with "the Klan boy" working against him. His father at once wrote him a check for \$100. In the popular subscription drive, the amount to be solicited was to have been \$1 each. But many anti-Klan persons gave \$10 or \$15 apiece to help make the drive a success in the face of the Klan opposition.

The painting is in three panels, with decorative cypress trees reaching to the top of the canvas on either side, and with the old Roman hill town of Assisi and its XIIIth century church as points of interest in the Umbrian landscape.

—L. E. M.

John Levy Sails for Europe

John Levy, of the John Levy Galleries, sailed today on the *Majestic* for his usual summer trip abroad. He will visit England and France and will return to New York by the middle of July.

The Kleinbergers Go to France

Francis Kleinberger, of the Kleinberger Galleries, sailed for Europe on the *Paris* on May 14 accompanied by Mrs. Kleinberger. They will spend the summer in France.

"Priceless Exhibit" Is London's Latest

Faculty of Arts, with a Gallery of Its Own, Accepts Highest Prices Made in Sealed Bids

LONDON—The Faculty of Arts, which has now a small gallery of its own in Golden Square, is trying a new experiment at what it calls its "Priceless Exhibition." Visitors on arriving are given a little supply of envelopes and paper, which they are intended to use for the purpose of stating what prices they would be prepared to pay for any of the exhibited works they may fancy.

At the end of the run of the show the pictures will go to those who have bid the highest, and supposing that nothing above a few shillings should have been named, then the bold, bad bidder will equally carry off the prize.

It remains to be seen how the innovation will work. I notice that Wolmark, A. J. Rowley and Leonard Richmond are among the exhibitors. —L. G.-S.

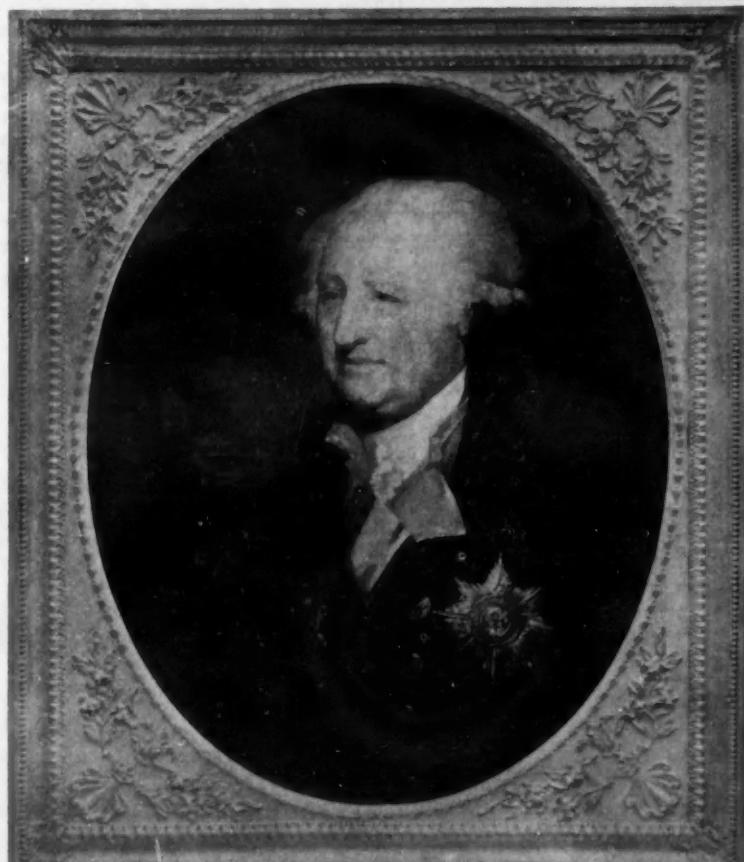
"ARTS OF THE BOOK" AT METROPOLITAN

Emphasis Is Laid on Illustration and the Art of Binding in an Exhibit of Many Famous Works

In the exhibition of the "Arts of the Book" at the Metropolitan Museum, the presence of many contributions from the Pierpoint Morgan library as well as the collections of Mortimer L. Schiff, William A. White, William B. Osgood Field, Junius Spencer Morgan and at least a dozen more private collectors have resulted in an aggregation of book treasures which has never been equaled in this country and has probably never been surpassed anywhere, for artistic merit. The exhibit will remain until Sept. 14 in the gallery of special exhibitions.

The exhibition is arranged in three sections: illuminated manuscripts, bindings, printed books. No attempt has been made to present a detailed survey of the historic development of book-making. Many important episodes in

Important Stuart Sold by Casson Galleries



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FIVE IN AN EXHIBIT OF VARIED CHARMS

Pictures by Carlsen, Weir, Rob-
inson, Davies and Robert Spener-
cer at the Ferargil Galleries

Until June 1 there will be shown in
the Ferargil Galleries canvases by Emil
Carlsen, J. Alden Weir, Robert Spencer,
Theodore Robinson and Arthur B.
Davies. The last two are represented
by three paintings each, the others by
two.

Carlsen's "Moonlight" depicts a tree
and a meadow in the mysterious light of
the moon—a haunting piece of color.
His "Golden Autumn" illustrates what
wonders this artist can work with the
use of practically three colors. Rarest of
the Robinsons is the "Bridge at
Giverny" which represents a vein of
his expression less frequently seen than
the decidedly thin figure, for Robinson,
in "The Plum Tree."

The two Weirs represent two phases
of his landscape painting, "The Bind-
ery" being in his least obviously fine
manner while in "Fording the Stream"
there is no restraint over medium or
subject, the whole thing being plainly
intended to catch the eye at a glance.
Robert Spencer's "The Little Village"
is rich with a grave kind of beauty that
is somehow missed in the "Grey Mills,"
lovely as this picture is with its buildings
whose walls are everything as well
as grey in tone.

The three Davies' works include the
"Fording Song," "The Galaxy" and
"Meadows at Memory," the first two
being characteristic groups of nudes, the
last comprised of four of his charming
figures in a meadow and being unusually
lovely in color.

Carl Sprinckorn Exhibits

Carl Sprinckorn is holding a retro-
spective exhibition of his oils, pastels
and water colors at his studio, 55 East
59th St., until May 20. These pictures
will later go on a year's tour of
Western museums. About fifteen years'
work is represented, beginning with his
Academy picture of 1908, factory winter
scene, which was accepted by the
jury and later rejected because of "radical"
qualities which are very hard for
the eye of the present day to discover.

The two brilliant figures swinging
above a swimming pool, which went to
the Panama-Pacific Exposition in San
Francisco, hint of his later manner
which is dominated by simplicity, direct-
ness, and intensity of feeling. Maine
landscapes of 1912 and Swedish land-
scapes of 1914 show that he had not
yet given up a well-rounded and repre-
sentational statement, while the later
Maine landscapes and the pastels of
California, which are his final word in
simplification, are the most personal in
expression of all his work.

A gift for organization is emphasized
by the bare simplicity of these, and
there is a sensitiveness about the pastels
which gives them a hold over the imag-
ination.

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**PORTRAIT YEAR AT
THE ROYAL ACADEMY**

Not Only Sims' "King George" but
Works by Lambert, Orpen, John
and Others Arouse Comment

LONDON—Burlington House was thronged at the Press view with worried journalists, all endeavoring to elicit, without being detected in the act, what the rest were about to decide on as "the picture of the year." They were particularly worried because it was more than ordinarily difficult to discover any work of a strikingly controversial nature. Still, one can hazard a pretty safe guess as to the three works which among them will divide the honors of being the most widely reproduced. They are, of course, Charles Sims' portrait of King George, G. W. Lambert's portrait of himself and W. Russell Flint's "The Lemnians."

In the determination to abjure the conventions in royal portraiture, Sims has gone to the other extreme and given us a work in which discrepancies in treatment come perilously near the grotesque. Well might one say of this, "The face is the face of King George, but the legs are the legs of Romeo." The artist's bias for realism has stopped short with the head; it has not even held good for the arms, the left one of which is sadly elongated, and when it comes to

the nether limbs (which suggest that they have been drawn from some member of the ballet!) it has deserted him altogether. One trembles to think how the picture will fare when it is placed in juxtaposition with the presentations of XVIIth century ancestors. Another portrait close by, also by Sims, is of "Mrs. Jeudwyne and her son Wynne;" this gives the impression of having been painted to go with the decorations of some reception room furnished in French Empire style, to which it will doubtless make a welcome decoration. There endeth its distinction.

To revert to our "picture of the year," the Lambert self-portrait leaves no vestige of doubt as to its skill; the brushwork is sure, the color pleasing in its original treatment of tones, the characterization penetrating, and the whole handling courageous. The only weak spot is in the right hand which lacks grip—in marked contrast with the left, which is most ably limned. There is a sort of defiant impertinence about this self-sufficient model in the dressing gown, his figure set off by the deft touch of a group of gladioli, which makes one return more than once to its contemplation.

Of Russell Flint's "Lemnians" people will talk, firstly, because most of them will want to discover what are the distinguishing features of the inhabitants of Lemnos, and secondly, because it would be interesting to know what in particular they are doing in this especial work. Apparently they have a nice taste in tor-

ture, for brandished pocket-knives and arms tied above heads are to the fore in various parts of the canvas. But of the whole raison d'être of the composition one carries away no coherent idea whatsoever; the figures might be so many studio models paid by the hour to stand in uncomfortable attitudes and wear weird clothes.

This year belongs as much to Philip Connard and Glyn Philpot as to anyone. Connard has a queer faculty for giving reality to attractive unreality, or vice-versa (I have not quite made up my mind which!) and his figures hover between the ideal and the actual, in landscapes which are partly of this world and partly of the next. His "River in France" would be better named "A River in Arcady," for the charming ladies who disport themselves on its brink, though they exist delightfully, exist nowhere save in the Connard brain and in the Connard vein. Right in the Chinese manner are a couple of bird flower panels, painted by the same artist for the Phoenix room at Celestion; these have all the appreciation of the decorative quality of plumage and petal that one associates with the kake-monos of the East. Little definite color is introduced to the beige and cream and grey of background and feathers, but every small touch of red and of green is made to tell with infinite effect, while each stroke of the brush reaches its mark like the shot from an experienced gunsmith.

This is a year of portraits; in fact one

is in danger of mentioning little else. Glyn Philpot (who sends also a "Transfiguration of Dionysos" in which he seems less at home) is responsible for one of the most restrained and most perfectly realized portraits in the exhibition, namely that of "Mrs. Ernest Makower," in which he shows his mastery in handling blacks and whites with only the merest touch of color (here it is in the blue lining to a glove) to suggest relief. The modeling of the face is beautifully solid, the expression very subtly caught and analyzed.

Orpen sends his full quota of six works, among them one which everyone is bound to mistake for a Munnings before consulting the catalogue. Orpen is to be congratulated on having painted the Duke of Westminster as a sportsman instead of as a peer, for throughout the canvas "snobism" is consistently absent and pose and accessories are kept in entire harmony with the general spirit of the portrait. Orpen's "Archbishop of York" gives the human as well as the ecclesiastical side of the sitter, the details of lawn sleeves and ornate cross being welded in masterly fashion into an exceedingly effective whole.

Augustus John must have been preoccupied with his American trip when he sent in his "Princess Bibesco" and his "Sir Charles Scott Sherington," both of which give the impression that they could have borne a great deal more attention with impunity. Neither has been completed as regards hands nor figure, and neither would have brought John

fame had it been committed (I refer to the work in the language of crime) in the earlier portion of his career. Having accepted Academy honors, it really isn't manners so palpably to snap the fingers at the Academy itself!

There are many more of whom it would be pleasant to write, did space permit. Of Cayley Robinson, for instance, who sends an appealing little "Pastoral" in the vein of Bastien Lepage; of Clausen, who has more than one landscape with finely observed effects of light; of Terrick Williams, who contributes a beautiful version of Honfleur seen in the dusk of twilight; of A. J. Munnings, who is represented by several good equestrian portraits; of Sargent, who has painted Sir Philip Sassoon with real distinction; of the artist-twins, Ricketts and Shannon, who are as scholarly in paint as ever—of many more, who send work that is worthy of note, to say nothing of the sculptors, who by rights should have an article to themselves.

—L. G.-S.

Architects to Award Scholarships

A European traveling scholarship will be awarded to the student of architecture whose drawings are regarded as the best of those submitted in the forthcoming exhibition to be held by the American Institute of Architects in Washington. Professor William Emerson is temporary chairman of the Institute's committee on education, by which the award will be made.

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Ancient Wrought-iron Gate

Clarke's Art and Auction Gallery, 42
East 58th St., which has been the scene
of some of the most important art auc-
tion sales of the past season, has just
sponsored what is perhaps the greatest
success of them all, the dispersal of the
Spanish collection of Raimundo Ruiz.
of Madrid. The sale ended Saturday
last, the fifth and final day, with a
grand total of \$186,325. It was con-
ducted by Elliot Haaseman as auction-
eer.

It has been ascertained that P. W.
French & Co., who purchased a beauti-
fully carved early XVth century wood
ceiling, 26 x 10 ft., which came from the
old palace of Ocaña, where Don Juan
II, King of Spain, lived; six XVIIth
century glass and tin lanterns, a XVth
century altar piece from Aragon, di-
vided into six panels, and a magnificent
iron gate of the XVIth century, were
acting in the interest of a well-known
collector. It was also learned that be-
fore some of these acquisitions were
removed from the galleries several
offers had been received for their pur-
chase at a substantial increase over the
prices paid. On the last day the highest
price, \$8,500, was paid for the XVIth
century wrought-iron gate.

Since the death of Augustus Clarke
in 1923, Edward T. Duvall has been in
charge of the organization. He has
had wide training and experience in
Wall Street. It is probable that the
success which has attended his manage-
ment of the Clarke Galleries is largely
due to the training thus acquired, and
his application to the art auction field
of sound business methods.

The more important items, their pur-
chasers and the prices paid were:

110—Thirteen carved wood ceiling supports, XVII century; A. Arnold, agent.....\$455
131—Two old wood and painted candlestands, XVI century; Mme. Elie Nadelman.....\$210
158—Oak table, XVI century; J. L. Van Meter.....\$290
178—Two wrought-iron and gilt candlesticks, XVI century; H. L. Krantz.....\$250
334—Pair of wooden doors, XVI century; Mrs. Wm. Ziegler, Jr.....\$290
350—Two red panneaux, XVI century; Mrs. Wm. Ziegler, Jr.....\$320
363—Ornamental top of a well, XVI cen- tury; Mrs. Wm. Ziegler, Jr.....\$295
667—Carved walnut table, XVII century; Mrs. Rudolph Denig.....\$310
669—Two red panneaux, XVI century; Harry F. Guggenheim.....\$280
679—Wrought-iron gate, XVII century; P. W. French & Co.....\$620
699—Four carved limestone columns, XVI century; P. W. French & Co.....\$1,120
726—Two wrought-iron candlestands, XVI century; Dr. Preston Pope Satterwhite.....\$650
724—Wrought-iron gate with doors, XVII century; R. L. Thomson, agent.....\$650
815—Two tin and glass lanterns, XVII cen- tury; Rosenbach Co.....\$570
820—Two carved walnut benches, XV cen- tury; Dr. Stephen S. Wise.....\$290
831—Four tin and glass lanterns, XVII cen- tury; Benjamin A. Morton.....\$400
852—Six tin and glass lanterns, XVIII cen- tury; P. W. French & Co.....\$1,860
854—Wrought-iron andirons, XV century; G. Albert Lansburgh.....\$220
856—Carved wood ceiling, XV century; P. W. French & Co.....\$4,350
857—Two tin and glass lanterns, XVII cen- tury; P. W. French & Co.....\$620
859—Carved walnut table, XVII century; Rosenbach Company.....\$200
860—Three carved marble columns, XV cen- tury; Harry F. Guggenheim.....\$900
866—Carved wood ceiling, XV century; P. W. French & Co.....\$4,700
869—Wrought-iron gate, XVII century; Mrs. A. Barton Hepburn.....\$425
870—Three wrought-iron gates, XVII cen- tury; George Grey Barnard.....\$390
877—Red silk embroidered velvet centre chausible, XVI century; Harry F. Daw- son.....\$300
880—Spanish carved wood ceiling, XV cen- tury; P. W. French & Co.....\$3,500
881—Two carved marble columns, Hispano- Arabic, XII century; George Grey Bar- nard.....\$220
891—Six tin and glass lanterns, XVII cen- tury; P. W. French & Co.....\$1,020
893—Wrought-iron gate, XVII century; Mrs. Michael Gavin.....\$700
907—Wrought-iron gate, XVII century; Col. C. S. Wadsworth.....\$280
876—Wrought-iron gate, XV century; Glenn Hodges Galleries, (Palm Beach, Flor- ida).....\$3,000
906—Wrought-iron gate with two doors, XVI century; P. W. French & Co.....\$3,000
908—Wrought-iron gate, XVI century; P. W. French & Co.....\$8,500

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WILLIAM S. LAMBERT COLLECTION
Anderson Galleries, May 6—Rare almanacs,
broadsides, newspapers, maps, etc., from the
library of the late William S. Lambert.
Total, \$5,147. The more important items:
273—"Northwestern Newspapers," edited and
published by A. De Cosmos; University of
Washington Library.....\$425
294—"Quebec—Plan of the Town of Quebec
The Capital in North America" (A Map);
order.....\$850
327—"Ticonderoga and Crown Point Broad-
side, Robert Fridenburg.....\$410

COLLECTION OF MISS MARY HAMILTON

Anderson Galleries, May 5 and 6—Early print-
ing and binding of important books on the
Near and Far East, first editions of modern
authors, etc., from the private collection of
Miss Mary Hamilton. Total, \$7,276.75. The
more important items:

202—"An Elizabethan Pageant," by Henry
Goldwell; Rosenbach Co.....\$980
282—"Beauty and the Beast," by Charles
Lamb; Chas. Scribner & Sons.....\$480
438—"An Apologie for Poetrie," by Sir
Sidney Philip; order.....\$990

THE EMERY-COLLINS COLLECTION

American Art Association, May 7 and 8—
English, French and Italian furniture,
bronzes, porcelains, fabrics, etc., from the
Emery-Collins collection; total, \$46,750. The
more important items:

163—Tortoise shell and cuivre doré bracket
clock, by Widemham, London, Regence
period; V. L'Hote.....\$200

269—Two pairs of Aubusson tapestry por-
tieres; Sam Schepps.....\$460

333—Two carved and gilded console tables,
Louis XV period; Julian Leroy.....\$320

385—Cuivre doré clock set, Louis Philippe
period; Samuel Schepps.....\$290

559—Caucasian garden rug; Benjamin
Brooks.....\$500

801—Rose-crimson Bijar carpet; Mayorkas
Bros.....\$600

802—Mille-Fleurs Sehna carpet; Mayorkas
Bros.....\$450

803—Mille-Fleurs Bijar carpet; Mayorkas
Bros.....\$600

WOODWARD-WAKEMAN-GARLAND SALE

American Art Association, May 8 and 9—
French illustrated books, autographs, manu-
scripts of great musicians, etc., from the
collection of George B. Woodward, Stephen
H. Wakeman and the late James A. Garland.

Total, \$56,593. The important items:

16—"American Statesmen," edited by John
T. Morse; W. E. Fleming.....\$1,075

368—Autographed letter to George Wash-
ington, by Nathaniel Greene; J. Russell.....\$350

510—"Contes de La Fontaine," with illus-
trations by Fragonard; H. S. Wordman.....\$550

619—Pen-and-ink sketch of telegraph instru-
ment, by Samuel F. B. Morse; W. E.
Fleming.....\$255

667—"Life of Napoleon Bonaparte," by Wil-
liam M. Sloane; J. Harrison.....\$810

740—Autograph document signed by Raphael
Sanzio de Urbino; J. F. Smith.....\$350

New York Auction Calendar

ANDERSON GALLERIES
(Park Ave. and 59th St.)

May 19, 20, 21, afternoons—The library of the
late Walter Adams, of Framingham, Mass.
May 22, afternoon—Collection of hooked rugs
from New England.

May 23, afternoon—Part II of the library of
the late William S. Lambert, of Brooklyn.

May 27, morning—Sixty-seven old violins,
violas, and violoncellos by the world's most
famous makers. The collection of Professor
Augusto Molini, of Padua, Italy.

CLARKE'S GALLERIES
(42-44 East 48th St.)

May 22-24 inclusive, afternoons—Historic
American china, hooked rugs, English and
French prints, French, Italian and Spanish
furniture, etc.

Metropolitan Honors Carter

As a mark of appreciation for his
work at the tomb of Tut-an-kh-Amen,
and because of the opportunities for
cooperation which he has extended to
the Museum's Egyptian expedition,
Howard Carter has been made an hon-
orary fellow for life by the Metropoli-
tan Museum.

MODERN MASTERS IN AN AUCTION SALE

Both Foreign and American Paint-
ings to Be Sold by S. G. Rains
in the Ritz-Carlton Ballroom

Paintings from several European and
American private collections, oils and
pastels by Glen Cooper Henshaw and a
notable collection of first editions and
fine-bindings will be placed on exhibition
in the ballroom of the Ritz-Carlton Hotel
on May 19 prior to their sale at
auction by S. G. Rains.

The paintings, which come from the
collections of Major General Count
Cherep-Spiridovich, E. D. Maund of
London, Baron Ray Roize, Count de
Bourboune and others, include examples
by Lely, Lawrence, Turner, Raeburn,
Beechey, William Owen, T. Duncan and
J. Kirby among the British artists, and
Corot, Schreyer, Jacque, Mauve, Henner
and Daubigny.

American artists represented, in addition
to the special group of Henshaw's work,
are West, Stuart, Whistler, Wyant, Inness, Blakelock, Martin and
Bruce Crane. Among the books, which
are to be sold at an afternoon session
on May 23, are first editions, association
copies, extra illustrated books, jeweled
bindings with miniatures, and fine
French bindings. The paintings are to
be sold on the nights of May 21, 22 and
23, each session beginning at 8:15 p. m.

Clarke Galleries' Final Sale

Early American furniture and house-
hold objects now collected as works of
art will be shown in Clarke's Galleries
beginning May 19, previous to their sale
at auction by Elliot A. Haaseman on
the afternoon of May 22 to 24 inclusive.
Rare Sandwich glass will be included in
the exhibition, early flasks and bottles
of glass, hooked rugs and historic
American china. This will be the last
sale of the season at Clarke's Galleries
and in addition to the above objects
there will be shown and sold XVIIth
century French and English prints,
French, Italian and Spanish furniture
and textiles, and a group of fine con-
temporary furniture from Fifth and
Park Avenue homes.

Paintings Sold at Christie's

LONDON—Pictures and drawings
belonging to Leonard Gow, Mrs. R. A.
Workman, the late Ernest Ruffer and
others realized £45,670 in a sale at
Christie's. "Mantes la Jolie" by Corot
brought the highest price, £3,465. Other
sales were "La table Garnie," £2,205,
and "Roses," £2,310, both by Fantin-
Latour; "The Entrance to the Zuider
Zee," Jacob Maris, £2,887; "Ulverston
Sands," David Cox, £1,596; "Le Soleil
Couchant," Corot, £1,732; "A Fish
Market in Normandy," R. P. Bonington,
£1,207; "La Bûcherone," N. Diaz, £1,102.

Hallingbury Panels to Be Sold

LONDON—Hallingbury Place, which
was connected for a couple of centuries
with the family of the Houblons of
Essex, and afterwards with Mr. Lockett
Agnew, who occupied it for many
years, is to be demolished, its fine old
oak paneling being first removed for
separate sale. This paneling is unusually
extensive, measuring more than
2,000 feet in all.

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PRAXITELES' HERMES TO STAY IN GREECE

Association of Museum Directors
Against the Plan to Bring
the Statue Here for Exhibition

WASHINGTON—At the ninth annual
meeting of the Association of Art
Museum Directors held in the Corcoran
Gallery of Art, this resolution was
passed:

"The Association of Museum Directors
wishes to put itself on record as
emphatically opposed to the proposal to
bring the Hermes of Praxiteles to this
country for purposes of exhibition,
knowing that the risk of damage to the
statue by so doing would be not only
real but great, and believing that the
people of the United States should not
become a party to any transaction which
might result in irreparable injury to this
priceless heritage of Greece."

The trustees of the American Academy
in Rome, including Director Robinson
of the Metropolitan Museum, had
already passed similar resolutions. It
now seems certain that the plan to bring
the statue here will be abandoned. It
was originally suggested by Henry Mor-
ganthau, in charge of relief work in
Greece, who proposed that the statue be
exhibited in all parts of this country for
an admission fee of \$1,

Edouard JonasExpert to the French Court
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Collector Buys an Albert P. Ryder**"THE OLD WIND MILL"**

By ALBERT P. RYDER

Courtesy of the Ferargil Galleries
A Connecticut collector has just purchased this picture from the Ferargil Galleries. It was one of the pictures in the collection of A. T. Sanden, shown at the Metropolitan Museum from 1918 to 1924.**ATLANTA WELCOMES
ART AND ARTISTS**Exhibition by Grand Central Galleries to Open with a Banquet
—Governor and Mayor to Speak

The first invasion of the South by the Grand Central Galleries began this week when W. Wesley Wiseman left New York on Monday for Atlanta with an express car packed with the several hundred paintings and sculptures that are to be shown in the Atlanta Biltmore Hotel from May 17 to May 31.

A private car left yesterday carrying Walter L. Clark, president of the Painters and Sculptors Gallery Association, and Erwin S. Barrie and W. Frank Purdy, managers of the galleries. They were accompanied by twelve painters who are to be the guests of the art committee in the Georgia capital.

The artists are F. Ballard Williams, Guy Wiggins, Elliott Daingerfield, Ossip L. Linde, George Elmer Browne, Henry R. Rittenberg, Jonas Lie, John F. Carlson, Paul King, John C. Johansen, Daniel Garber and Ivan G. Olinsky. They are to be met in Atlanta by Ernest L. Ipsen, who has been painting a portrait in South Carolina; Oliver Denner Grover and Dudley Crafts Watson.

The exhibition, which is to be held in the rooms on the mezzanine floor of the Atlanta Biltmore, will be opened tonight with a banquet for 425 persons and with addresses by the Governor of Georgia, the Mayor of Atlanta, the president of the Chamber of Commerce and Mr. Clark, of the Grand Central Galleries.

During the first three or four days, Messrs. Lie, Daingerfield, Williams, Grover, Carlson, Garber and Watson will give lectures and gallery tours. Accompanying some of these talks will be an exhibition of moving pictures of several of the exhibiting painters taken at Provincetown or in their city studios.

**A Morland Canvas May Conceal
a Gainsborough Self-Portrait**

LONDON—In the year 1913 Mr. Bradford Perin, of Pasadena, bought in Bedfordshire an old canvas that was marked on the back with the name Morland, and for which he paid £3. After some lapse of time he had this cleaned and his restorer, Mr. Squadrill, then discovered underneath the surface paint what is believed to be a self-portrait by Gainsborough.

It is thought that the head is part of a larger work, from which it has been cut. If this attribution is correct, the discovery is one of singular interest, for portraits of this artist are rare.

MILCH GALLERIESAmerican Paintings
and SculptureETCHINGS
FRAMING108 West 57th St.
NEW YORK**JOSEF STRANSKY'S
COLLECTION IS SOLD**

Fearon Galleries Acquire the Musical Director's Assemblage of XIXth Century French Pictures

The Fearon Galleries have acquired the collection of paintings by French masters of the XIXth century owned by Josef Stransky, the musical director. The amount paid was in the neighborhood of \$300,000.

Among seven Renoirs in the collection are "La Dame en Noir" and "l'Officier," which Renoir himself declared were the best portraits he painted; another example, that of "Lisa" is considered by connoisseurs finer than the larger picture of the same subject in the Falkwang Museum, in Hagen, Germany; while the "Japanese Parasol," an arrangement of figures in a garden shows the Frenchman's gift of composition and the rendering of glorious color. An exquisite little portrait of "Frank Lamy" in the uniform of a French soldier, "La Femme et l'Enfant" much admired when shown at the loan exhibition of the French Art at the Metropolitan Museum in 1921, and a still life of flowers complete this group of the work.

The Stransky collection, consisting of about thirty pictures, was for a long time one of the best known in Europe. There are three Courbets. "La Promenade" by Edouard Manet represents a typical Parisian lady walking through the Bois de Boulogne, in the fashion of the late seventies. The portrait of Madame Cézanne, painted by Paul Cézanne, was formerly in the Kann collection of Paris. There are two paintings by Toulouse-Lautrec in the collection. One was exhibited last May at the retrospective exhibition in New York arranged by the French government.

Pissarro, Matisse, Boudin, and others are represented in the collection.

To Collect Paintings by Women

PHILADELPHIA—The Philadelphia School of Design for Women has begun a permanent collection of paintings which will be largely by women. The alumnae of the school purchased a work by Isabel Branson Cartwright, an alumna. This purchase sets a precedent which will be followed each year at shows by the alumnae. In time it is expected bequests will add to the collection.

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Vol. XXII—May 17, 1924—No. 32

TROUBLES OF HERMES

The proposal made by the Greek government through Henry Morgenthau to lend the Hermes of Praxiteles to the United States for public exhibition has, as we feared, begun to breed international complications and protests and has even caused George Bernard Shaw to break out with an interview.

As we told in our last issue the trustees of the American Academy in Rome issued a protest against the proposal to bring the Hermes here on the ground "that the peril of injury to this priceless and irreplaceable masterpiece of Greek sculpture is too great to permit the undertaking," and the Association of Museum Directors in convention takes the same stand. This is a strange commentary by men of a nation whose engineers found it not too difficult to bring the great obelisk in Central Park from Egypt to New York.

Now British artists have risen to protest against the idea of the Hermes going to the United States without first stopping off in England, their claim to a local sight of Praxiteles' immortal work being based on the contention that Great Britain has contributed liberally to Greek relief. Possibly their anxiety is due to some remarks by Shaw, who is of the opinion that if the Hermes ever does reach our country a group of American millionaires will form a syndicate and raise such an enormous sum of money for the purchase of the work that Greece simply will not be able to resist it. He sees us building a million-dollar shrine for the Hermes in Washington, the international political effect of which will be so great, in favor of Greece in its relations with the United States, that other nations of Europe will follow suit, France sending the Wingless Victory and the Aphrodite of Melos and England the frieze and pedimental sculptures from the Parthenon. Even Egypt will have to get in this game by sending us the mummy of Tut-anhk-amen.

Meanwhile the expressed attitude of the Greek republic is as fine and as dignified as the work causing all this discussion. The Premier of Greece declares of the Hermes, "we will lend it as a gesture of international friendship and in gratitude for the benefit that the settlement of the refugees brings to Greece." If Praxiteles' work should be sent to the United States in that spirit we believe that the people of our country will venerate and treasure it as the symbol of the Premier's words. Greece and art would both profit immeasurably by this unconventional but splendid project.

SALON'S 7,000 WORKS
MAINLY ACADEMIC

Represent Neither the Art of Today Nor the Art of Yesterday
—Critic Answers Saint-Gaudens

PARIS—Although on the face of it there are still two Salons, only one really exists now—the Salon with a capital "S" which is the insignia of its nobility and of its past privilege. What we have today is a married couple each partner of which, for appearance sake, retains his own name and separate entrance, but the visitor who passes through the turnstile of the Société des Artistes Français is entitled, with the same ticket, to visit the rooms of the Société Nationale des Beaux Arts and vice versa.

For this purpose a large communicating door has been cut in the frontier wall between the two associations whose opening ceremony is being held the same day. The only difference between the two is that the old Salon gives prizes and medals to its members to console them for being out of date, and the other does not.

Once inside the exhibition the visitor has then the absolute right of making a tour of the two Salons at once, but this right is rather theoretical than practical, and I do not think many people would have the staying power to examine, in one visit, the 7,000 contributions that make up the two volumes of catalogue.

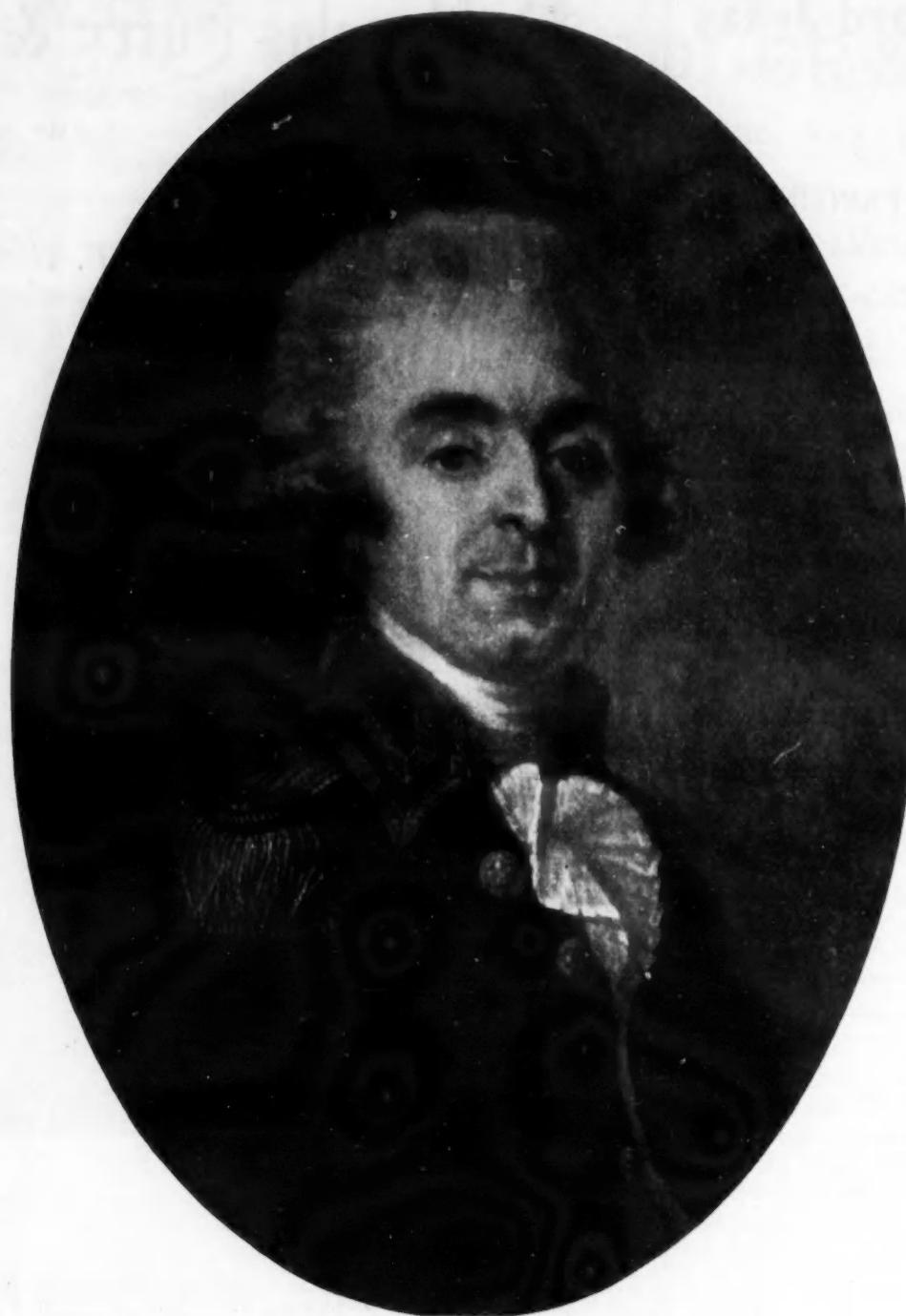
Among the numbers of pictures forming the whole exhibition, and by the side of compositions weak, conventional, academic and lifeless, desiring above all to be pleasant, which form the greater part of the contributions, there are many serious works carefully thought out, representing a great and meritorious effort. Unfortunately in the majority of cases the education of these artists has been entrusted to academic masters, and in spite of all their good will and conscientiousness, the material and moral preparation they have received from their professors has badly fitted them to face the difficulties of their task. Taken as a whole, therefore, this Salon represents neither the art of today nor the art of yesterday, and here we have a situation very difficult to explain and to understand.

In a recent address published by THE ART NEWS, Mr. Homer Saint-Gaudens, the director of the art department of the Carnegie Institute, has posed the question in a very interesting way. He has clearly realized the misunderstanding that exists in France between the representatives of what one might call "pleasant" and "unpleasant art," respectively. Naturally I have not the slightest pretension of solving here in a few lines such an important question, a question which to be satisfactorily treated, would need more space than I have at my disposal, and would need to be supported by numbers of examples. Since the occasion has arisen, however, I should like, without wasting any more time, to try to throw a little light on this grave misunderstanding, the effect of which is to cause America to ignore almost all of the only art that can here be looked upon as a living force, and that truly represents in France the ideal of the present generation.

Mr. Saint-Gaudens does not seem to have grasped the real sense of the question, when he says that what appeals most to French independent artists is novelty at any price, and what the amateurs who admire this style ask for above everything else is "intention" rather than realization. This is really not the point at all. The great motive that animates these artists is the desire to express life as sincerely and powerfully as possible, and their respect for the living form is such that they paint it as it is rather than force it to be graceful and agreeable at any price when it is not. In this attitude towards art they evoke the tradition of all the great realists no matter to what school they belong, for here there is no question of latitude, and Velasquez is as much a realist as Rembrandt or Hals; moreover, the great masters have never sought to paint in a "pleasing manner." The Anglo-Saxons are the only ones who preferred to paint life as it should be instead of painting it as it is. This tendency towards an art which may be called the "Keepsake" art which was at its height during the Victorian era in England, had its repercussion in France under the Second Empire with Paul Delaroche, Baudry and Winterhalter, and others of their kind. But that is a form of art we have to-day rightly left behind. The only master painters of that time whose memory has survived are precisely those who painted sincerely. The masters of Barbizon—Corot, who was so strong and forceful when he painted from nature; Millet, Daumier, Courbet, Manet, even Puvis de Chavannes himself in spite of his idealism—were great realists, in fact this is the reason why the last-named, during the greater part of his life, had to suffer such bitter opposition from the public and the representatives of academic principles.

Mr. Saint-Gaudens makes another mistake when he quotes Picasso on the

As the Marquis de Lafayette Looked to J. B. Greuze in 1790



"THE MARQUIS DE LAFAYETTE" By J. B. GREUZE

The above portrait of Lafayette is believed to have been painted about 1790. The artist has signed it "J. B. Greuze," and his earlier works were signed without the initials. Also, that date corresponds to the age indicated by the head. The uniform appears to be that of the commander of the National Guard, and that was the title which

subject. This artist who, by the way, is a Spaniard, has always been a free lance in art, following his own fantastic ideas, and it is in this that his charm lies. That he had a great influence on Cubism is incontrovertible, but Cubism in itself is only a bold flight in the sphere of contemporary art or, to express it in another way, a sort of ascetic regime to which certain artists have subjected themselves, and its partisans resent nothing but an isolated branch of actual French art.

It is certain that many of the artists at the Salon d'Automne and the Salon des Indépendants have been led to commit excesses in their pursuit of realism, and have considered it necessary to be ugly in order to be true, and they have often succeeded in being merely vulgar. But it should not be forgotten that they who react against accepted conventions are always liable in their enthusiasm to commit excesses. It should be noted and put to their credit that the fact of wishing to revive the art of painting—which had great need of such a revival—and make of it a solid tool capable of expressing powerfully what the artist wishes to express, is to undertake an arduous task meriting the sympathy of the onlookers. Sufficient to the day is the evil thereof. At the present moment the French artists are striving to make a craft worthy of masters—they are already on the road to success, and tomorrow when they have completely achieved it, they will perhaps think of using it to create masterpieces—unless some of them have previously done so unconsciously. It is not sufficient to have beautiful conceptions and high ideals, first of all one must have the power of expressing them in a suitable form.

To sum up, the French art of to-day is not as "incomprehensible" as it is supposed to be, it is simply an acceptance of life as it is, and it seeks to represent things as they are. There have always been artists who have been courtesans and realists, and not to go any farther back than the XVIIIth century it is possible to compare the "pleasing" art of a Nattier and a Boucher with that of a La Tour and a Chardin, which

Lafayette held in 1789 and 1790. The execution of the portrait is characteristic of the manner of Greuze, the artist's very personal quality of technique being strongly marked. The picture was formerly in the Kaldenberg collection, and is now in possession of the artist George V. Curtis.

The portrait is a very different presentation of Lafayette from that of

Samuel F. B. Morse, who painted him on the occasion of his visit to America in 1824 and represented him as having a huge bulk and a ponderous throat, but it conforms with many of the engravings made of him in the troublous days of the First Republic. Lafayette, like Washington, was portrayed in many and various types, no two artists, apparently, seeing him in the same way.

OBITUARY

SIR JAMES WINGATE, R. S. A.
Sir James Lawton Wingate, R. S. A., who was president of the Royal Scottish Academy from 1919 until last December, died at his home in Edinburgh. He was born near Glasgow in 1846. He was primarily a landscapist; he also produced portraits and flower studies of fine quality.

CONWAY GRIFFITH

Conway Griffith, painter, died at Laguna Beach, Cal., where he had lived for fifteen years. He was one of the founders of the art colony at the Beach. He specialized in the painting of marine and desert scenes.

was perhaps less pleasing but certainly truer, whose sincerity still moves us, while the affected art of the two first-named simply proves to us a remarkable skill of hand and the futility of their patrons.

"The language of art" says again Mr. Saint-Gaudens, "is not universal." This may be true but it is a pity, for during the great art periods it always was universal. To-day it would seem that in art there are two scripts as in ancient Egypt, a hieratic and a demotic. Naturally, the old Salon of academic art firmly believes that it has kept the secrets of the hieratic art and that the Salon des Indépendants write the popular or democratic language. Naturally also, the latter are no less firmly of the belief that they are the real transmitters of the classic tradition.

Without wishing to solve this difficult question, it must be recognized that it can be presented in many different lights. Moreover, art amateurs—those anyhow who buy pictures—no longer frequent the Salon, whose success depends upon the public at large, who look upon it as a pastime like a picture book or a cinema, and this would suggest that here indeed is an art written in demotic characters.

—H. S. C.

STUDIO NOTES

Walter Scott Perry, of Pratt Institute, and his wife, Clara Fairfield Perry, have recently returned to New York from their Mediterranean cruise.

The Pennsylvania Academy of the Fine Arts has just purchased for its permanent collection a portrait called "Agathe" by John Carroll. The purchase was made through the Lambert Fund.

The cover of the May number of *Scribner's Magazine*, a decorative panel of conventionalized flowers, is by William Jordan, who recently exhibited at the Art Center.

Mr. and Mrs. Leon Gaspard were the guests of honor at the annual spring party of the Des Moines Association of Fine Arts.

Malvina Hoffman gave an Oriental costume party at her studio, 157 E. 35th St. Anna Pavlova, a guest of honor, posed as a Byzantine madonna.

Robert Vonoh, who has been in Los Angeles, will exhibit pictures in Dallas, on his way East.

John Sloan will start for Santa Fe the last of this month.

Rockwell Kent sailed for Europe on May 10 with plans for touring France, Germany and Denmark. From the latter country he purposes sailing for Iceland.

Irving R. Wiles has painted a portrait of Surrogate Slater of Westchester County to be hung in the court house at White Plains.

"The Harbor" by Charles A. Aiken was among the pictures sold at the International Water Color Exhibition at the Chicago Art Institute.

Millie Bruhl Frederick will sail June 4 on the *Berengaria* to spend the summer in Europe.

William R. Leigh has gone to hunt and paint in the Far West. His wife, Ethel Traphagen, will join him about the first of June.

JAMARIN
RARE ART-WORKS & OLD MASTERS
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(ANCIEN HOTEL DU DUC DE MORNAY)
PARIS

Steel Man Buys Gorson's "Steel Mills"



"STEEL MILLS AT NIGHT"
Courtesy of Grand Central Art Galleries
This picture has just been sold by the Grand Central Art Galleries to a prominent
steel man who is a collector of American art. A striking portrayal of a phase of
Pittsburgh industrial life by a member of the Pittsburgh Art Association.

DANCING TO FEATURE AN ART EXHIBITION

Salons of America Also to Serve
Refreshments and Charge \$1—
Ask Other Societies to Assist

A letter from Wood Gaylor, president of the Salons of America, offers unusual cooperation to the various art organizations of New York. According to the plan of the Salons, a series of concerts will be held in connection with the show at the Anderson Galleries on the afternoons of May 21, 22, 23, 26, 27 and 28. Refreshments will be served and there will also be dancing, and the admission charge of one dollar will be turned over either to the coöperating art association selling the ticket or to whatever organization the purchaser of the ticket may designate.

Organizations which have been invited to coöperate are: the National Academy of Design, New Society of Artists, Allied Artists of America, National Association of Women Painters and Sculptors, American Water Color Society, New York Water Color Club, the Aquarellists, the Brooklyn Society of Etchers, the Society of Independent Artists, the Society of Illustrators, the Brooklyn Society of Modern Artists, the Brooklyn Society of Artists, the Whitney Studio Club, the Salmagundi Club and the Architectural League.

Museum to Show Students' Work
An exhibition of the work of students in New York's schools of art will be held at the Metropolitan Museum in Class Room B from May 18 through June 1. The contributing schools are the Teachers' College, the New York School of Fine and Applied Arts, Pratt Institute, Washington Irving High School, and the School of Applied and Liberal Arts.

PARIS

One of the most important artistic events of the season, if not the most important, is without a doubt the Degas exhibition at the Petit Gallery. It was certainly not too soon for the works of this artist to be brought to the public notice, for in spite of the world-wide reputation of Degas, his work is in general not well known. He scarcely ever exhibited his pictures during his lifetime, he kept them hidden away from the public, and they were only on view to the few dealers to whom he sold them. "He was a solitary and secretive being, and did not feel the need of being recognized," writes Daniel Malevay at the beginning of the catalogue. From 1881 onwards he ceased to show his pictures in any salon and his public life came to close. He had then reached the age of forty-seven and was destined to live to the great age of eighty-three. All the public ever knew of him was by some odd picture from time to time on view at one or other of his dealers—a "Dancer" or a "Woman at her Toilette." When, at the end of the last century, the famous collection bequeathed by Caillebotte took its place in the Luxembourg Museum, the pictures included seven by Degas among which were "Un Café, Boulevard Montmartre" and the celebrated "Danseuse Etoile," so many times reproduced since that time. From now on the reputation of the master was definitely established. Nevertheless, very little was heard of him.

Then in 1917—in mid-war—he died, and his pictures, which up to now had been kept so secret, were suddenly put on view, completed and uncompleted ones all together pell-mell—with an eye to the successive sales at which they were to be dispersed.

It was not long before this infatuation was followed by a sort of uneasiness—admitted by some, unacknowledged by the greater number—and on reflection, many began to ask themselves sharply

if the great reputation accorded to Degas had not been a little overdone, and if the mystery in which his life and work had been wrapped had not in some degree contributed towards an overestimation of them. It is certain that this indiscriminate display of studies, sketches and even sometimes mere notes, many of which dated from the time when his failing sight caused objects to appear to him as more or less definitely colored blurs, was of a nature to be a disservice rather than a service in preserving his memory. It was inevitable that the amateurs should be seized by a sort of lassitude, disenchantment, even disgust, at the sight of so many "women taking a bath" or "dancers doing up their sandals," and the more so that in spite of the very real expression and force of execution, the majority of these women, it must be confessed, are very ugly, and that strong doses of ugliness are very depressing. On the other hand, before this profusion of more or less finished studies, one began to ask oneself towards what object they had served, where was the edifice for which all this material had been brought together. An artist ought to be judged by the totality of his work—this had not been the case. A few friends and admirers of Degas who realized the contradiction and wished to dispel it, took the initiative of organizing this exhibition, and have assembled, with this end in view, rather more than 300 specimens of Degas' work—paintings, sculptures and prints—chosen from among the most representative, and permitting this great artist to be judged on the facts.

The present exhibition has been organized for the benefit of the Franco-American Anti-Cancer League, and is a great success. The entire work of Degas is resumed therefrom from beginning to end, and this time he appears in his right light and in his full force and variety, worthy of figuring not merely among the masters of the XIXth century but of all time. To understand him completely he should not be taken out of the framework of his time which he did not overstep as, for instance, a Puvis might be said to have done, but of which he is by the same token as a Manet or a Whistler, one of the most representative painters. But in spite of his great power of expression, Degas will remain an artist more admired than loved. He has too little sensibility, is too objective, and his work is too lacking in tenderness to touch us. He loved the human form but not humanity, and his work is that of a misanthrope. This misanthropy finds a natural explanation in the fact that, on approaching the forties, the artist—whose genius rested on the visual—began slowly to lose his sight. This infirmity was one of the causes that tended to make a sculptor of him, and in the art of sculpture he very quickly proved himself a master.

In addition to his pictures, his pastels and his sculptures, Degas had all his life practised etching. A very fine exhibition of this section of his work has been assembled by the organizers of the retrospective collection with which the first part of this article deals, and is on show in the rue Volney at the Gallery of M. Marcel Guiot. It comprises an imposing selection of etchings, lithographs and monotypes, chosen in such a manner as to form a complete résumé of this part of his work. —H. S. C.

NEWPORT

The Art Association of Newport announces its thirteenth annual exhibition, opening July 12 and continuing through Aug. 9. Entry cards must be sent in before June 23, while all exhibits must be received on that date. The exhibition will consist of works in oil, drawings, etchings and small sculptures. The jury of selection and award is as follows: Charles Bittinger, Felicie W. Howell, Catharine W. Morris, Louisa Sturtevant and Gertrude V. Whitney.

AURORA, ILL.

Paintings by George Ames Aldrich are shown at the Chamber of Commerce Community Center. Scenes painted in Brittany, in Normandy, at Gloucester and at Rockport are included.

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LONDON

Every spring the Agnew Galleries at 43 Old Bond St. hold an exhibition on behalf of the Artists' General Benevolent Institution, and every year one looks forward to finding among the water colors to which the exhibition is restricted some little gem with which one rejoices to renew acquaintance. This year the water colors have been restricted to Turners, De Wint and David Coxes, and though the restriction brings with it a certain degree of repetition, yet it cannot be said that the general level of excellence suffers in the slightest.

Among the Turner drawings are a number that will come fresh to a number of visitors, some of them obviously sketches made for works later carried out in oils. The drawings are grouped in four sections: first come those painted before 1810, and secondly, those occupying the four years dated 1817-1820, a period when the artist was studying effects of light seen across the landscape of the Rhine; thirdly, we have the "England and Wales" series of 1825-1835, which includes the fine "Stonehenge" that in its intensity seems to suggest its druidical rites of the past, and the "Barnard Castle" with its curiously poetic atmosphere. To the fourth period, reaching to 1843, belong some exceptionally impressive examples of this giant of English landscape painting, notably "Brunnen" and "The St. Gotthard, Pass of Faido," drawings that have an unearthly beauty in which are transfigured all the details of Nature.

By their side the De Wint seem almost prosaic, and one has to clear one's consciousness of the Turner vision before arriving at a balanced estimate. If not in quite so exalted a strain, these drawings are still fragrant of the English countryside; their atmosphere is clear, their skies limpid. David Cox, though hardly equal in perception to those in whose company he here finds himself, emerges from the ordeal without loss of prestige. A little prosaic perhaps, but yet a painter of dignity and of a versatility that enables him to interpret landscape equally well in frowning or smiling mood.

At the Fine Art Society, 148 New Bond St., Laurence Irving, who is the grandson of the late Sir Henry Irving and the son of the late H. B. Irving, is having an exhibition of water colors, lithographs and oils. His theatrical descent is apparent throughout his work, for most of his compositions suggest a stage effectively set, and where figure studies are absent one expects at any moment the "dramatis personae" to fit across the boards. When once he has managed to eliminate this artificiality in arrangement, his obvious talent will have freer play, for there is no doubt that he is possessed to no small degree of real artistic talent. His lithographs are especially delicate and subtle.

Algeron Talmage is at the Leicester Galleries. His is not sensational work but it is very sincere and always sound. His sense of values is reliable and he can convey the essential qualities of English riverside scenery with a real

sense of character. There is the true summer atmosphere in his "Hamock" and the nip of coming winter in "October Morning." It is pleasant work visualized through a pleasant mentality. The least ambitious compositions are those, however, that make the biggest appeal.

I hear that Sargent's "Olive Gatherers" is proving the great attraction in the Royal Scottish Academy this month. This body always includes a certain proportion of work that has been exhibited before, and in this instance there is little to rival the Sargent masterpiece. Comparatively little Continental work has been accepted this year, the feeling being that Scotland possesses sufficient painters and sculptors of her own whose merit justifies their being given due opportunity to show their worth. More courageous than the English Royal Academy, it is going much further in granting encouragement to the modernist men such as William Roberts, Peploe and others.

Russell Flint, whose "Lemnians" is likely to be one of the most widely discussed pictures hung this spring at Burlington House, has been elected an Academy Associate. His work is always a feature of the Academy exhibitions and is often of a "problem" character. He has done some especially able work in connection with illustrations of the classic poets.

Ambrose McEvoy, another new Associate, on the other hand, has never contributed to the Royal Academy, though he is well known by the portraits that he exhibits at the International and the Portrait Society shows. His style is very individual. He is represented in a number of foreign municipal galleries. He comes into the same category with Augustus John and Sir William Orpen, neither of whom had exhibited at the Royal Academy before being elected associates.

DENVER

A bronze Diana by Paul Manship and a porch fountain by Mario Korbel have been acquired by W. P. McPhee, a Denver collector.

Paintings by William J. Potter were hung in Chappell House for a week. Mr. Potter, who has been living in Colorado Springs, will soon go abroad to spend a year in France, Italy and Spain.

The Atelier ball was held at Chappell House the evening of May 14. The purpose of this function is to raise money for the annual exhibition of the Atelier.

Chappell House is to have a new studio occupant in Dean Babcock, painter of Colorado landscapes, who has decided to give up his studio in Estes Park and join the Denver art colony.

NORRISTOWN, PA.

The Conshohocken Art League exhibited paintings at the Park House. Among the exhibitors were Martha Howden, Ida Davis, John Mullins and Herbert Clinton Beagley. The hanging committee was comprised of Russell Erb, Thomas Egan, and S. Gordon Smyth.

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DURING MAY

LOS ANGELES

The third annual traveling exhibition of "Selected Works by Western Painters," sent out by the Western Association of Art Museum Directors, now on view at Los Angeles Museum, includes eighty canvases. As in previous exhibits, each artist is represented by only one canvas, with the object of making the collection a comparative study of the best current work in the various centers. San Francisco sends portraits by E. Spencer Macky, Constance Macky and Matteo Sandona, a large canvas by Armin Hansen, "Vespers;" "The Wise Men" by Maynard Dixon, a ceremonial procession of Indians against the adobe walls of their village, and landscapes by Ray Boynton, Mathew Barnes, Gertrude Albright and Lee Randolph. Charles Stafford Duncan is represented by an exquisite study of nudes against green hills, "Springtime," and Frank Van Sloun by "The Crucifixion."

To the Los Angeles quota mentioned in a previous article have been added "The Lure" by Kathryn Leighton and Benjamin Brown's prize picture, "Yosemitite." Norman Chamberlain's "The White Wall" takes the place of Fremont Ellis's "When Evening Comes" which took the Huntington prize in the painters and sculptors' show and is now returned to the Santa Fe group for the exhibition tour. Frank Applegate's "Hopi Snake Dance," "Acoma Water Girl" by William P. Henderson, B. J. O. Nordfeldt's "Man on Horseback," "Sundown" by Will Shuster, Theodore Van Soelen's "Deep Shadows" and Walter Ufer's "Where Desert Meets Mountain" are characteristic of the Santa Fe group. Among others represented are Frank Drexel Smith, William J. Potter, Moylan Lloyd, Robert Reid, Robert A. Graham, Anne Gregory Ritter, Elizabeth Spalding, John E. Thompson, John Butler, Lydia M. Cox, Kathleen Houlihan, Walter T. Isaacs, Athan Marulis, Irma Merriam, Alonzo Lewis, Morgan Padelford, Ambrose Patterson, Mark Tobey, Le Conte Stewart, Ruth Harris Bohan, Floy Campbell, Coah Henry, Ila Kibbey, H. M. Kurtzworth, LeRoy D. Morris, Maurice Braun, C. A. Fries, Martha M. Jones, Alice Klauber and Datus Myers. Nearly 10,000 people visited the gallery last Sunday afternoon, a record attendance.

Constance Peters, who has recently returned from abroad, is showing over thirty small canvases in the east gallery of the League of Fine Arts, 2419 Haste St. Studies from Scotland, France, Italy and Africa, as well as from California are included.

In the west gallery of the league is a large exhibition of the work of Will Frates. His pictures are well balanced and show fine use of strong color.

The influence of the League of Fine Arts and its curator, Mrs. Jessie Fremont G. Herring, is being felt in many directions. Watsonville is soon to open a branch of the league and under the auspices of the Watsonville Women's Club Mrs. Herring will speak on art and the work of the League. Mill Valley is having a five-day May festival of art under the auspices of the Out Door Art Club. Mme. Blanche Collet Wagner, of Berkeley, is aiding the exhibition.

In Haviland Hall at the University of California is an exhibition of Oriental pictures and ancient works of art, mostly loaned by Anson Blake, Professor Kenneth Saunders, C. McCann, Malcolm Thorburn and Professor P. W. Nahm. —Nita C. Pratt.

—Elizabeth Bingham.

UTICA, N. Y.

The last of the 1923-24 exhibitions of art at the Utica Public Library is a collection of oil paintings by Sidney M. Chase.

—Nita C. Pratt.

ST. LOUIS

A triple exhibition of black and whites is the show at the City Art Museum for May. Etchings and lithographs by Jean Louis Forain include court scenes, nude studies, war etchings and sacred subjects. Aubrey Beardsley's illustrations include those for Oscar Wilde's "Salomé." Walter Crane's illustrations are also shown.

George Julian Zolnay recently visited

St. Louis to install his new portrait bust of ex-Governor David R. Francis which has been presented to Washington University.

He went from St. Louis to Columbia to install another portrait of Mr. Francis on Francis Quadrangle at the University.

The retrospective exhibition of the sculptor members of the Artists' Guild has just been dispersed. This show is said to have been the most widely visited exhibit of the season. A number of the fountain designs and models for garden furniture are being entered in the Garden Club show which commences shortly. —Frances M. Batty.

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BALTIMORE

A garden exhibition has just opened at the Baltimore Museum of Art. Lattice-work partitions with trailing vines form a series of alcoves. In no way is the application of design more clearly shown than in the decorated linen, china and glass by two local decorators, Mrs. L. Kingsbury and Miss Clara Gross. The exquisite daintiness of the glass dessert set by Miss Gross, the design suggested by the Spanish lace glass in the Metropolitan Museum of Art in New York, is a shadowy iridescence reflecting all the colors of the spectrum like a bubble. A Satsuma vase by Mrs. Kingsbury shows in its original design motifs coptic in feeling. This vase was included in the traveling exhibit of the American Federation of Arts which extended over a period of two years and was displayed in many different cities. The exhibition continues through May.

In Gallery D are small paintings in oil and water color, and etchings and drawings by Hayley Lever.

The public schools make an excellent showing on the walls of the large gallery in the Museum. Students are represented by posters, well-executed designs for costume illustration, pen-and-ink work for newspapers, interior decoration and other kinds of commercial art. A large exhibit from the junior high schools includes not only design but its application to many things, such as aprons, calanders, desk pads, etc.

An exhibition of forty-five oil paintings by Clark S. Marshall is at the Peabody Gallery. The canvases are all landscapes of the Eastern Shore of Maryland, full of intimate feeling for the countryside. Of particular interest are "The Passing Snow," "Bleak Winter" and "Summer Sunlight." Fourteen canvases have already been sold. This is the last exhibition that will be held at the Peabody Galleries, which are to be remodeled during the summer and the art gallery turned into an auditorium and rooms for the Conservatory of Music. The permanent collection will be transferred to the Baltimore Museum of Art.

CINCINNATI

Wilbur G. Adams showed paintings and monotypes at the Traxel Gallery. Landscapes, portraits, still lifes and figure studies were included. The landscapes were painted last summer at Estes Park, Col.

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During this month there is an exhibition of water colors in the Academy of Music under the auspices of the Art Alliance. The range is from the outdoor sunlight rendering of "Sycamores" by John J. Dull, his best water color among several, to the nocturnes by M. W. Zimmerman and Blanche Dillaye. In the "Summer Day" by Herbert Pullinger and similar scenes by Fred Wagner who shows a pastel "Figures on the Beach," we have another mood, changing again to the Tunisian themes of Paul Gill, and again to the brooks of Alfred Hayward, who indulges a passion for reflected color. Quite different are the child subject like the "April Showers" by Jessie Wilcox Smith and the work of Elizabeth Shippen Green Elliott. A spirited marine of ancient times by Thornton Oakley and decorations by Georginiana Brown Harbeson make the exhibition one of great variety and general interest. Other exhibitors are W. A. Hofstetter, Stanley D. Lovegrove, Alice Cushman, Clara N. Madeira, Catherine Wharton Morris, George Harding, Frank Copeland, Edith Emerson and Ethel Betts Baines. In the center of the exhibit is a large oil painting by D. E. Sutton executed for the Philadelphia Music Pageant this week, showing Penn and a group of Indians at the foot of a flight of steps leading up to the future temples of the arts.

The traveling collection of American drawings on tour with Mrs. Sterner are now at the Pennsylvania Museum and comprise the work of S. Walter Taylor, Albert Sterner, Arthur B. Davies, Eugene Higgins, Eugene Speicher, John Sloan, Ben Silbert, George Bellows and others.

The permanent collection of the Pennsylvania Academy of the Fine Arts has been rehung for the summer.

The Art Alliance bulletin for May reports that the art post card views of Philadelphia by Thornton Oakley, Herbert Pullinger, Joseph Pennell and Henry Pitz have been most successful and between April and December of last year 20,000 were sold. The Alliance is now receiving work for the summer show by members. Wood carvings by Alec Miller are now being shown.

Beatrice Fenton has been selected to design the Alice McFadden Brinton gold medal which will be presented annually for the best print in the Philadelphia Water Color show at the Academy of the Fine Arts.

The School of Industrial Art gave a ball in Russian court costume, and the Pennsylvania Academy of the Fine Arts with the School of Fine Arts of the University of Pennsylvania combined in a pageant of the Arabian Nights in which many of the leading artists of the city and their wives were patrons.

The Museum of the University of Pennsylvania has acquired and put on view a bronze figure, 1,000 years old, of "The Eleven-headed Avalokiteshara," the Buddhist god of mercy. It is now part of the Alexander Scott collection and was found in Thibet. The many heads and the numerous pairs of arms with their tenuous hands are most ingeniously composed.

—Edward Longstreth.

DAYTON

French, English, Dutch and American masterpieces of painting from the galleries of Robert C. Vose, Boston, constitute the May exhibition at the Art Institute. The pictures were previously shown in Columbus. The Americans represented include Thayer, Inness, Ranger, Duveneck, Murphy, Weir, Blakelock, Sully, Rembrandt Peale, Theodore Robinson, Daniel Garber, C. R. Patterson and Maurice Fromkes. Foreign painters include Corot, Diaz, Kneller, Monticelli, Van Marcke, Beechey and Reynolds.

A display of camera art, with six prizes of \$10 to \$50, will be held at the Institute June 16 to July 7.

MILWAUKEE

Leroy Jonas' marine painting, "Lake Superior," received the popular vote as the best picture shown at the annual exhibition of the Wisconsin Painters and Sculptors' Society at the Art Institute, and Mr. Jonas will receive the award of \$25.

Henry O. Tanner's painting, "Sunlight—Algiers," has been presented to the Institute by Walter Frank. This is the second Tanner given the Institute.

Frederick Magnus Brand's "Melanie" has been presented to the Institute as a memorial to Mr. and Mrs. Herman Stern.

DALLAS

At the annual meeting of the Dallas Art Association the painting by Ernest Ipsen, "Captain Taylor's Sister," was formally presented to the Association as a gift from the Ranger Fund. The bronze statue of Joan of Arc by Anna Hyatt Huntington was also presented. Miss Allie Tennant and Gustav Bauman were honor guests of the association. Miss Tennant is a Dallas sculptor, and her recently completed bust of Blanche Curtis was exhibited for the first time on this occasion.

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CLEVELAND

Water colors brilliant, fanciful, contrasting sharply with the huge "exhibition canvases" which are so often in the majority at annual displays, are the outstanding feature of the sixth annual exhibition of Cleveland Artists and Craftsmen, which opened with a private view to museum members, artists and their friends, on Monday evening, May 5. So delighted were Eugene Speicher, Ellsworth Woodward and Mahonri Young, the jurors, with this showing in the simpler medium, that they issued a signed forecast that Cleveland would be at no distant day one of the leading centers for work of this character.

"The Witch's Garden," a fanciful water color by Clifton G. Newell, which took first prize in illustration, so captivated Mr. Speicher that he bought it before it was ever hung. The Mary A. Warner fund committee bought on the first evening one of Carl W. Broemel's prize-winning group of Bermudan water colors, concerning which the jury voted that "Sargent is doing nothing better," and the other three were taken by noon the next day. "Ice Idyle," by Beatrice Detlef, a charmingly delicate and fanciful winter scene in water color, with deer visiting their favorite frozen pool under snow laden branches, took first prize in the decorative class. Walter Scott and Edwin Sommers are represented by pictures of fairyland and troll worlds in the same medium. Landscapes by Frank Wilcox, who took a group prize for etchings, are other distinctive works in this class.

Henry G. Keller, who recently showed Spanish views in New York, took first prize in the miscellaneous class with "Evening on Monte de Sancha," which was bought by the Mary A. Warner fund committee, and second prize in landscape with "The Mouldering Past of Andalusia." Mary Susan Collins, who won first prize in landscape, saw her picture, "Dorset Hollow," sold the first day of the exhibition.

George Adomeit and Ora Colton show oils done in Provincetown; William J. Edmondson, a series of brilliant California landscapes; Ferdinand Burgdorff, a masterly view across the Grand Canyon. Carl Gaertner, one of the younger group, won first prize in industrial paintings again, with a strong canvas, "The Shops," and he also shows several landscapes of much power. John Csosz, who has been at work abroad, is represented by several medium-sized pictures from Venice, in oil and water color. Howard B. Austin also exhibits a number of peculiarly charming foreign scenes.

Arpad Kallos, a newcomer from Budapest, via New York, is represented by a compelling figure study, "The Cup of Tea," in which a beautiful woman in scarlet gown and green draperies shows a cameo profile against a deep purple curtain. Sandor Vago presents "After Work," a study of artist and model, and a flower piece which won second prize in the miscellaneous class. Louise B. Maloney, who is again at work in Italy, took first prize in portraiture with a medieval looking head, "Antonia," and exhibits a series of drawings and an oil study of her beloved hill town, "Anticoli," which was purchased by the Mary A. Warner fund committee. Marion Kahn is also a prize winner in portraiture.

Max Kalish won first prize in sculpture with a group of small bronzes, types of laborers, and a beautiful marble torso, which was sold the first day. Steven Rebeck and Alfred Mewett, other prize winners, Walter Sinz and Hermann Matzen and Conrad Dressler, the latter two marking their entries "not in competition," show works which must be reviewed later. Entries in photography, silver, jewelry, textiles, wood carving and other crafts, also to be noted later, bring the exhibition up to an even higher mark than the previous five displays. Mrs. Paul Smith of the Chicago Art Institute is in charge.

—Jessie C. Glasier.

GREENWICH

The annual summer exhibition of the Greenwich Society of Artists will open with a reception at the Bruce Memorial Park Museum on the afternoon of May 24, the show to be made up of the work of artists whose homes are in Connecticut. Among those to be represented are J. Alden Twachtman, George Wharton Edwards, William B. Tubby, Charles H. Davis, Bruce Crane, Emil Carlsén, Guy Wiggins, Karl Anderson, Ossip L. Linde, Frederick J. Waugh and Wilson Irvine. The show will continue through the summer, admission being free.

ROCKFORD, ILL.

Rock River Valley artists held their annual show in the Belle Keith Gallery. Among the exhibitors were Carolyn Hamilton, Mrs. D. M. Keith, Mrs. Calvin Countryman, flower pieces; L. Young Correthers, three large decorative panels and Italian scenes; J. William Hallquist, James Dowdakin, Harry Harnquist, Marques Reitsel, Ethel Canfield, Carl Swenson, L. D. Richardson, Marion White, Ruth Rawson Cook, Mrs. Kay McCurrie, Mrs. Ingalls, W. A. Marigold.

THANNHAUSER
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MUNICH

BOSTON

As the final exhibition in the Robert C. Vose Galleries Paul Farnham is showing his paintings of "Ancient Ships of the Merchant Marine which opened the Commerce of the World." The galleries will soon move to new and larger quarters at 559 Boylston St., Copley Square, where three floors will be devoted to old and modern masters. Mr. Farnham's paintings, which have been shown recently in Washington and Baltimore, represent fourteen years of travel, research and actual painting, and trace the evolution of sailing vessels from the time of the early Phoenician galleys to the days of Elizabeth. Each painting is done on a wood panel and has a border consisting of symbols and ornaments characteristic of the period of the vessel depicted.

Charles Hopkinson's portrait of Arthur P. Rugg, chief justice of the Supreme Court of Massachusetts, has been hung in the county courthouse at Worcester, a gift of the Worcester County Bar Association. The painting was a prominent feature of the New England artists' show recently held by the Copley Society at the Boston Museum of Fine Arts.

On May 14 students of Margaret Fitzhugh Browne held an exhibition of their work at her studio in the Fenway.

A general spring show of etchings, paintings, sculpture and miniatures, by members, is in preparation at the Guild of Boston Artists.

A pamphlet of the rise of the Society of Arts and Crafts of Boston, 1897-1924, written by May R. Spain, has been published by the society.

—E. C. Sherburne.

MINNEAPOLIS

A group of sixty-two water colors from the fourth International Water Color Exhibition at Chicago has been hung in the Institute of Arts. It is brilliant in coloring, attractive in variety. No attempt was made to include either American or French work, and the prevailing character of the show is ultra-conservative.

The first Scandinavian art exhibit in Minneapolis is being held in the rooms of the Odin Club, and it is already planned to make this an annual event and to include sculpture among the exhibits. Scandinavian artists from all the Northwestern states will be invited. Besides work by Minnesota artists the present show includes paintings obtained from the Swedish and Norwegian clubs of Chicago. Eighty-seven paintings, water colors and drawings are exhibited.

The Odin Club's \$100 prize in oil paintings was given to Sverre Sieverts, of Minneapolis, for "Snowy April Day in Norway." Second prize of \$50, donated by the Midland National bank, was given to Andreas Pederson, of Minneapolis, for "The Old Farm." Honorable mentions were awarded to Sigvard N. Mohn, Eugene Gilboe and Frederick Frederickson.

The first prize in drawings, \$25 donated by the Odin Club, went to A. M. Johnson. The jury of awards consisted of Russell A. Plimpton, Chadwick Burton and Edwin Dawes. A popularity prize of \$25 will be awarded by the Odin Club to the painting receiving the most votes.

NEW YORK EXHIBITION CALENDAR

Ackerman Galleries, 10 East 46th St.—Early American aquatint views, through May. Ainslie Galleries, 677 Fifth Ave.—Paintings by William A. Patty, May 16-31. Anderson Galleries, Park Ave. and 59th St.—Spring exhibition of the Salons of America, May 20 to June 1. Arlington Galleries, 274 Madison Ave.—Exhibition of paintings by American artists. Art Booth, Park Avenue Street Fair.—Exhibition week of May 20. Art Students' League, 215 West 57th St.—48th annual exhibition, to May 22. Art Center, 65-67 East 56th St.—Exhibition of interiors with silver, to May 31; monthly competition of the Pictorial Photographers of America and the work of Henry Hoy Moore, to May 31; paintings by W. Van Meek and Nicholas Millioti, May 19-31; handicraft exhibition by the Boy Scout Foundation, May 19-31; "Fifty Books of the Year," chosen by the American Institute of Graphic Arts, May 19-31; hand decorated fabrics shown by the Art Alliance, May 19-31. Association for Culture—11th annual exhibition, Washington Irving Bldg., 40 Irving Place, to May 31. Babcock Galleries, 19 East 49th St.—Paintings by Margery Ryerson, to May 24. George Gray Barnard's Cloisters, 454 Fort Washington Ave.—Open daily except Monday. Brooklyn Museum—Memorial exhibition of the works of Frederick W. Kost. Civic Club, 14 West 12th St.—Fifty paintings from the recent Independents' show, to May 19. D. B. Butler & Co., 116 East 57th St.—Architectural, marine and floral paintings, through May. Daniel Gallery, 600 Madison Ave.—Paintings by Preston Dickinson. Dudensing Galleries, 45 West 44th St.—Paintings by a selected group of artists from the recent Independents' show, to May 31. Durand-Ruel Galleries, 12 East 57th St.—Paintings and pastels by Mary Cassatt. Ehrich Galleries, 707 Fifth Ave.—Special exhibition of old masters, to May 31. Fearn Galleries, 25 West 45th St.—Loan exhibition of French paintings of the XIX century. Ferargil Galleries, 607 Fifth Ave.—Paintings by Carlsen, Spencer, Davies, Weir and Robinson; water colors by Owen Merton, to June 1. Grand Central Galleries, 6th floor, Grand Central terminal.—Portraits in painting and sculpture by American artists, to May 31. Holt Gallery, 630 Lexington Ave.—Small paintings by Chauncey F. Ryder, Albert Grull and others. Kennedy Galleries, 693 Fifth Ave.—Etchings by Louis Orr and portraits by Walter Tittle. Kingore Galleries, 668 Fifth Ave.—Paintings on silver by Herman Rosse, to May 31. Knoedler Galleries, 556 Fifth Ave.—XVIII century prints in color and sporting prints.

Frauenthal Galleries, 680 Fifth Ave.—Paintings by Marjorie Phillips, to May 22. John Levy Galleries, 559 Fifth Ave.—Paintings by Louis Paul Dessar.

Little Gallery, 29 West 56th St.—Flower paintings by Maud Mason and tulip table decorations, to May 20. Macbeth Galleries, 15 East 57th St.—Spring exhibition of thirty American paintings. Metropolitan Museum, Central Park at 82nd St.—Historical exhibition of etchings; Western embroidery; exhibition of "The Arts of the Book," to Sept. 14; modern European drawings; work by students in New York art schools.

Milch Galleries, 108 West 57th St.—Selected group of American paintings. Montross Galleries, 550 Fifth Ave.—Special exhibition of paintings by American artists, to May 31. J. B. Neumann's Print Room, 19 East 57th St.—Max Weber exhibition; prints by Redon and Bresdin.

N. Y. School of Applied Design for Women, 160 Lexington Ave.—32nd annual exhibition, to May 21. Ralston Galleries, 4 East 46th St.—Early English portraits and Barbizon paintings. Rehn Galleries, 693 Fifth Ave.—Selected American paintings. Reinhardt Galleries, Hecksher Bldg., 57th St. and Fifth Ave.—Drawings by Rubens, Ruysdael, Maes, Boucher, Hopper and others, to June 1; paintings by old masters, to June 1. Safford and Seymour, 142 West 57th St.—Paintings by Edward Dufner, G. Glenn Newell and Robert H. Nisbet.

Salmagundi Club, 47 Fifth Ave.—Summer exhibition, to Sept. 15. School of Design and Liberal Arts, 212 West 59th St.—Exhibition of students' work, to May 21. Schwartz Galleries, 517 Madison Ave.—Modern paintings and etchings. Scott & Fowles Galleries, 667 Fifth Ave.—XVII century English paintings and modern drawings and bronzes.

Jacques Seligmann & Co., 705 Fifth Ave.—Paintings and pastels of the XVIII century. Carl Sprinchorn, 55 East 59th St.—Paintings by the artist, to May 20.

Synagogue House, West 68th St., near Central Park.—Paintings and drawings of "Europe's Vanishing Ghettos," by Lionel S. Reiss, to May 18.

Arthur Tooth & Sons, 709 Fifth Ave.—Specialists in XVIII century English, French and Barbizon paintings.

Whitney Studio Club, 10 West 8th St.—Annual exhibition by members, to May 25.

Wildenstein Galleries, 647 Fifth Ave.—Paintings of yacht races by Albert Smith.

Howard Young Galleries, 634 Fifth Ave.—Landscapes by Wilson Irvine, May 19-31.

Ilya Zemsky, 222 West 72nd St.—Paintings by the artist, to May 28.



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